as the Whites and Yolks of Eggs lie in the Shell, with visible Distinction, but as when they are beaten and blended in a Dish; which is the nearest Comparison that I can suddenly conceive.

Lastly, Affection is the lively Representment of any Passion whatsoever, as if the Figures stood not upon a Cloth or Board, but as if they were acting upon a Stage: And here I must remember, in truth, with much marvel, a Note which I have received from excellent Artizans, that though Gladness and Grief be opposites in Nature, yet they are such Neighbours and Confiners in Art, that the least Touch of a Pencil will translate a Crying into a Laughing Face; which Instance, besides diverse others, doth often reduce unto my Memory, that ingenious Speculation of the Cardinal Cusanus, extant in his Works, touching the Coincidence of Extremes. And thus much of the four *Requisites* and *Perfections* in *Picture*.

In *Sculpture* likewise, the two first are absolutely necessary, the third impertinent; for Solid Figures need no Elevation by Force of Lights or Shadows; therefore in the Room of this, we may put (as hath been before touched) a kind of Tenderness, by the Italians termed *Morbidezza*, wherein the Chissel, I must confess, hath more Glory than the Pencil, that being so hard an Instrument, and working upon so unpliant Stuff, can yet leave Strokes of so gentle Appearance.

The fourth, which is the expressing of Affection (as far as it doth depend upon the Activity and Gesture of the Figure) is as proper to the Carver as to the Painter, though Colours, no doubt, have therein the greatest Power; whereupon, perchance, did first grow with us the Fashion of Colouring even Regal Statues, which I must take leave to call an English Barbarism.

Now in these four Requisites already rehearsed, it is strange to note, that no Artizan, having ever been blamed for Excess in any of the three last, only *Truth* (which should seem the most innocent) hath suffered some Objection, and all Ages have yielded some one or two Artificers so prodigiously exquisite, that they have been reputed too natural in their Draughts; which will well appear by a famous Passage in Quintilian, touching the Characters of the ancient Artizans, falling now so aptly into my Memory, that I must needs translate it, as in truth it may well deserve.

The Place which I intend, is extant in the last Chapter save one of his whole Work, beginning thus in *Latin*:

Primi, quorum quidem opera non vetustates modo gratia vivenda sunt clari Pictores fuisse dicuntur, Polygnotus atque Aglaophon, &c.

The whole Passage in *English* standeth thus:

THE first *Painters* of Name, whose Works be considerable for any thing more than only Antiquity, are said to have been Polygnotus and Aglaophon, whose bare Colourings (he means I think in White and Black) hath even yet so many Followers, that those rude and first Elements, as it were of that which within a while became an Art, are preferred before the greatest *Painters* that have been extant after them, out of a certain Competition (as I conceive it) in point of Judgment. After these, Zeuxes and Parasius, not far distant in Age, both about the Time of the *Peloponnesian* War (for in Xenophon we have a Dialogue between Parasius and Socrates) did add much to this Art: Of which the first is said to have invented the due Disposition of Lights and Shadows; the second, to have more subtilly examined the Truth of Lines in the Draught; for Zeuxes did make Limbs bigger than the Life, deeming his figures thereby the more stately and majestical, and therein (as some think) imitating Homer, whom the stoutest Form doth please, even in Women. On the other side Parasius did exactly limit all the Proportions so, as they call him the Law-giver, because in the Images of the Gods, and of Heroical Personages, others have followed his Patterns like a Decree; but *Picture* did most flourish about the days of Philip, and even to the successors of Alexander, yet by sundry Habilities; for Protogenes did excel in Diligence; Pamphilius and Melanthius in due Proportion; Amiphilus, in a frank facility; Theon of Samos, in Strength of Fantasie and conceiving of Passions; Apelles, in Invention and Grace, whereof he doth himself most vaunt: Euphranor deserves Admiration, that being in other excellent Studies a principal Man, he was likewise a wondrous Artizan both in *Painting* and *Sculpture*. The like Difference we may observe among the Statuaries; for the Works of Calon and Egesias were somewhat stiff, like the Tuscan Manner; those of Calamis, not done with so bold Strokes: and Myron, more tender than the former; a diligent Decency in Polycletus above others, to whom though the highest Praise be attributed by the most, yet least he should go free from Exception, some think he wanted Solemness; for as he may perchance be said to have added a comely Dimension to humane Shape somewhat above the Truth, so, on the other Side he seemed not to have fully expressed the Majesty of the Gods; moreover, he is said not to have meddled willingly with the graver Age, as not adventuring beyond smooth Cheeks: But these Vertues that were wanting in Polycletus were supplied by Phidias and Alcmenes; yet Phidias was a better Artizan in the representing of Gods than of Men; and in his Works of Ivory beyond all Emulation, even though he had left nothing behind him but his *Minerva* at *Athens*, or the *Olympian Jupiter* in *Elis*, whose Beauty seems to have added somewhat even to the received Religion, the Majesty of the Work as it were equalling the Deity. To Truth they affirm Lysippus and Praxiteles to have made the nearest approach; for Demetrius is therein reprehended, as rather exceeding than deficient, having been a greater Aimer at Likeness than at Loveliness.

This is that witty Censure of the ancient Artizans, which Quintilian hath left us, where the last Character of Demetrius doth require a little Philosophical Examination, how an Artificer, whose end is the Imitation of Nature, can be too natural; which likewise in our Days was either the Fault, or (to speak more gently) the too much perfection of Albert Durer, and perhaps also of Michael Angelo de Buonaroti, between whom I have heard noted by an ingenious Artizan, a pretty nice Difference, that the German did too much express that which was, and the Italian, that which should be: Which severe Observation of Nature, by the one in her commonest, and by the other in her absolutest Forms, must needs produce in both a kind of Rigidity, and consequently more Naturalness than Gracefulness. This is the clearest Reason, why some exact Symmetrists have been blamed for being too true, as near as I can deliver my Conceit. And so much touching the Choice of Picture and Sculpture; The next is, the Application of both to the beautifying of Fabricks.

(To be continued.)

ΙΛΙΑΔ. ζ.

Ὡς εἰπὼν ἀλόχοιο φίλης ἐν χέρσιν ἔθηκε,
Παῖδιον, ἦδ' ἅμα μιν σεμνῇ ἐνδέξατο κόλπῳ
Ἀκρήδυον γελάσασα. — That is,

She took her Son into her Arms, weepingly laughing.

THE NATURE OF DESIGN.

A Paper read at the meetings of the Decorative Art Society, March 13th and 27th.

BY MR. CRABB, V. P., MEMBER OF THE INSTITUTE OF FINE ARTS.

(Continued from p. 457.)

The manufacturers have the matter in their own hands; let them visit the schools as men of business, and, as such, judge of the arrangements, of the instruction given, and should it continue unsatisfactory, let them, in any one district open a separate school, subscribe sufficient to renumerate a man of talent, and select him themselves, as they would one for their private business; no doubt the object could be best attained through the government school, but it can also be done by a few spirited manufacturers.

I should be proud if our efforts aroused the attention of a few gentlemen of the council; Mr. Cockerell for instance, whose valuable and instructive lectures at the Royal Academy, conducted with the greatest liberality and listened to in admiration by a crowded auditory, form a fitting prototype for lectures that should originate with Professor Dyce. The subject cannot rest where it is; let us widely circulate what might be quickly done under proper management, and depend upon it the manufacturers who are feeling the inconveniencies of a dearth of designers will come forward. The rapid success of our society at once marks the importance and attention design is now receiving; half a dozen meetings have not taken place, yet under all sorts of disadvantages, and crippled through want of leisure to mature the requisite arrangments and prepare our papers, we have not only interested the members, but our proceedings have caused the attendance of numerous visitors. The powerful incentives of zeal and a knowledge of our deficiencies will, under judicious direction, be of the utmost importance. We must keep before us the remembrance that the principles of art, of true taste and sound design are those of nature, and equally fixed and immutable; that the philosophy of art is its free interchange with every people, open and careful communication with the mighty works of past ages, produced when the refined powers of man were presented with unequalled opportunities; and that the great end and purpose of fine art, in whatever form presented, is to please and delight the understanding, and to extend that delightful region of mental enjoyment which is of the most refined and ennobling character. Those who love the results of elegant art, will avoid all excess, for the beautiful must be cultivated in their own minds ere it can be either enjoyed or imparted. This consideration will be found to greatly extend a people's happiness; it was the principle pre-eminently valued in the best period of art, courted at the revival, and now again fostered in Germany; there, in the real and true spirit, we find the monarch diffusing the rich treasures of knowledge to his people without distinction, creating a genuine love of art, and an eager desire to apply elegant design throughout their manufactures.

If we Englishmen desire similar results, we must cultivate the same spirit and adopt similar means.

MOVING A CHAPEL GALLERY.

This gallery was moved "bodily," on account of an enlargement of the Wesleyan Chapel, in the Liverpool-road, Islington, where it exists; in doing which, the front wall, to which the gallery is attached, had to be carried out 12 feet further. The idea was first broached by Mr. Roberts, the foreman of Messrs. Elston and Co., of Wormwood-street, the contractors for the works, and the execution of it was performed under his immediate direction, in the presence of Messrs. Chubb (of St. Paul's Church-yard), Smith, Lewis, Jupp, and many others.

Some cradles were framed to the rake of the ceiling of the gallery, which formed a carriage; trucks or wheels were morticed into the timber forming the carriage, which was bolted to the breast-summer; of those there were five, three for the ends, and two for the wings or sides; these had five pieces of timber, 8 in. by 8 in., with one side straitened, and bar-iron, 2½ in. by ½ in., fastened thereon, which formed railroad; these were supported by uprights, properly braced; and after the carriages were bolted to the timbers of the gallery, and properly leveled, the other timbers and uprights forming the railroad were well wedged up, so as to ease the weight from the iron columns, which were taken away, and the gallery, stood on the railroad, ready to start as soon as the gallery timbers, floors, and every thing else could be properly braced and secured, which required a great deal of thought and attention, so as to keep every thing in its place during the removal; for, the removal of a thing extending over a surface of 50 ft. by 30 ft., and put together in a thousand different pieces, is not so easy to remove safely as a solid mass of the same weight. When the above had been completed, two crabs were attached to it by means of chains; this being done, it was cut away at the spring of the circular part, and the word of command being given, it glided to its destination without a single accident.

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